

Metro-Goldwyn-Mayer presents
A Judd Bernard-Irwin Winkler Production

LEE MARVIN

in

"POINT BLANK" x



co-starring

ANGIE DICKINSON

KEENAN WYNN · CARROLL O'CONNOR · LLOYD BOCHNER · MICHAEL STRONG

Screenplay by Alexander Jacobs and David Newhouse & Rafe Newhouse

Directed by John Bowman · Produced by Judd Bernard and Robert Chertoff

In Panavision® and Metrocolor



MGM

Based on the novel
The Hunter by Richard D. Black

MGM



PRESS BOOK

© Metro-Goldwyn-Mayer Pictures, Ltd., 1967



Lee Marvin and Angie Dickinson plan the next step in their campaign in "Point Blank," Metro-Goldwyn-Mayer's powerful drama of a man who pits his cunning against a deadly crime syndicate. Miss Dickinson plays one of two women in Marvin's life, with the second enacted by Sharon Acker, noted Canadian actress making her Hollywood debut. The picture was photographed in Panavision and Metrocolor.

Block No. 400

85 screen
Still No. PB1

Hire fee 11/-

CORRECT BILLINGS

Metro-Goldwyn-Mayer presents

A Judd Bernhard—Irwin Winkler Production

(35%)

LEE MARVIN

(100%)

"POINT BLANK"

(100%)

co-starring

ANGIE DICKINSON

(100%)

KEENAN WYNN

CARROLL O'CONNOR

LLOYD BOCHNER

MICHAEL STRONG

(50%)

Directed by John Boorman

Produced by Judd Bernard and Robert Chartoff

Screenplay by Alexaander Jacobs and David Newhouse & Rafe Newhouse

(35%)

PANAVISION METROCOLOR

"X" Censor Certificate

WHO'S WHO OF PRODUCTION

Produced by JUDD BERNARD and ROBERT CHARTOFF

Directed by JOHN BOORMAN

Screenplay by ALEXANDER JACOBS and DAVID NEWHOUSE

RAFE NEWHOUSE

Based on the Novel "The Hunter" by RICHARD STARK

Music: JOHNNY MANDEL

Director of Photography: PHILIP H. LATHROP, A.S.C.

PANAVISION—METROCOLOR

Art Directors

George W. Davis and Albert Brenner

Set Decoration

Henry Grace and Keogh Gleason

Recording Supervisor

Franklin Milton

Assistant Director

Al Jennings

Film Editor

Henry Berman

Unit Production Manager

Edward Woehler

Colour Consultant

William Stair

Song: "Mighty Good Times" by

Stu Gardner

Sung by

The Stu Gardner Trio

Dialogue Coach

Norman Stuart

Special Visual Effects

J. McMillan Johnson

Assistant to Producer

Rafe Newhouse

Production Associate

Patricia Casey

Special Photographs for Production

David Steen

Make-up by

William Tuttle

Hair Styles by

Sydney Guilaroff

A JUDD BERNARD—IRWIN WINKLER PRODUCTION

Presented by METRO-GOLDWYN-MAYER

Length: 8254 feet

Running Time: 92 minutes

"X" Censor Certificate

THE CAST

Walker

Lee Marvin

Chris

Angie Dickinson

Yost

Keenan Wynn

Brewster

Carroll O'Connor

Frederick Carter

Lloyd Bochner

Stegman

Michael Strong

Mal Reese

John Vernon

Lynne

Sharon Acker

Hired Gun

James Sikking

Waitress

Sandra Warner

Mrs. Carter

Roberta Haynes

First Citizen

Kathleen Freeman

Carter's man

Victor Creatore

Car Salesman

Lawrence Hauben

Girl Customer

Susan Holloway

1st Penthouse Lobby Guard

Sid Haig

2nd Penthouse Lobby Guard

Michael Bell

Receptionist

Priscilla Boyd

Messenger

John McMurtry

Two Young Men in Apartment

Ron Walters, George Strattan

Carter's Secretary

Nicole Rogell

Reese's Guards

Rico Cattari, Roland LaStarza

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IMPORTANT

The blocks for the cover of this Press Book are available to exhibitors. Details on Page 6.



LEE MARVIN FOLLOWS UP HIS 'DIRTY DOZEN' TRIUMPH WITH AN EXPLOSIVE DRAMA OF ONE MAN AGAINST A CRIME SYNDICATE — "POINT BLANK"

An explosive, powerful, adult drama peopled with vivid characters, striking locales and suspense-packed situations, Metro-Goldwyn-Mayer's "Point Blank" now at the theatre stars Academy Award-winner Lee Marvin in another unforgettable portrayal to follow his triumphant performance in the sensationally successful "The Dirty Dozen."

With him in the new picture, a Judd Bernard-Irwin Winkler production in Panavision and Metrocolor, are Angie Dickinson, Keenan Wynn, Carroll O'Connor, Lloyd Bochner and Michael Strong, together with John Vernon and Sharon Acker, two of Canada's leading stage and TV stars, making their American film debuts.

The story of "Point Blank" concerns a wronged man relentlessly tracking down a woman, a man and the members of a crime syndicate who have betrayed and robbed him.

Motivated by the determination to recover the fortune that was stolen from

him at Alcatraz two years previously, Walker (Lee Marvin) is willing to risk the life he almost lost through the treachery of his wife, Lynne (Sharon Acker), and his partner, Reese (John Vernon). Through their betrayal, Walker had been left for dead and abandoned on the prison island of Alcatraz.

But he isn't dead, and through a series of circumstances, he returns to the now deserted fortress to meet the mysterious Yost (Keenan Wynn), who is aware that Walker wants revenge as well as the money that was stolen from him.

The events that follow are filled with spine-tingling suspense and action as Walker traps both Lynne and Reese and, ironically, finds himself in love with his wife's sister, Chris (Angie Dickinson). It is the latter who aids him in unmasking the leaders of the deadly "Organisation," who stop at nothing in their efforts to liquidate Walker.

In the story's tense climax, he is given an opportunity to retrieve his fortune, barely ten feet away, but within gun-sight of the killers. Walker is faced with the gamble of risking both his life and that of Chris. Does he accept the gamble?

The scenes filmed at the once impenetrable prison fortress of Alcatraz are fascinating, with the action taking place not only on "The Rock" itself but in exteriors, and with a highlight sequence that of a wounded Walker making a desperate attempt to swim from the deserted island to the shore of San Francisco.

Other scenes were filmed on locations in San Francisco and in settings ranging across Los Angeles, including a terrifying sequence in which Walker, driving, on the city's serpent-twined freeways,

smashes his convertible. In striking contrast is the scene filmed in a nightclub, featuring weird lighting effects and the wild beat of the Stu Gardner trio.

"Point Blank" was produced by Judd Bernard and Robert Chartoff and directed by John Boorman, noted British director, in his first Hollywood assignment. The picture is based on Richard Stark's novel, "The Hunter," with the screenplay written by Alexander Jacobs, David Newhouse and Rafe Newhouse. Johnny Mandel composed the effective music.

"TAILORED FOR SOUND"

Individually fitted microphones were used for the first time on Metro-Goldwyn-Mayer's "Point Blank" now at the

Theatre, to equip an entire motion picture company, from stars to extras. The device was developed by Larry Jost, a member of the MGM Sound Department for the past 23 years.

More than 100 of the precisely tailored mikes were ordered for the film, starring Academy Award-winner Lee Marvin and Angie Dickinson. The revolutionary device measures a scant inch-and-a-half.

With on-the-spot recording, the radio mikes eliminate extraneous sounds, picking up only individual dialogue. Jost previously had made limited use of the microphones for a special star or two, but "Point Blank" marked the initial production on which everyone, even musicians, were "tailored for sound."

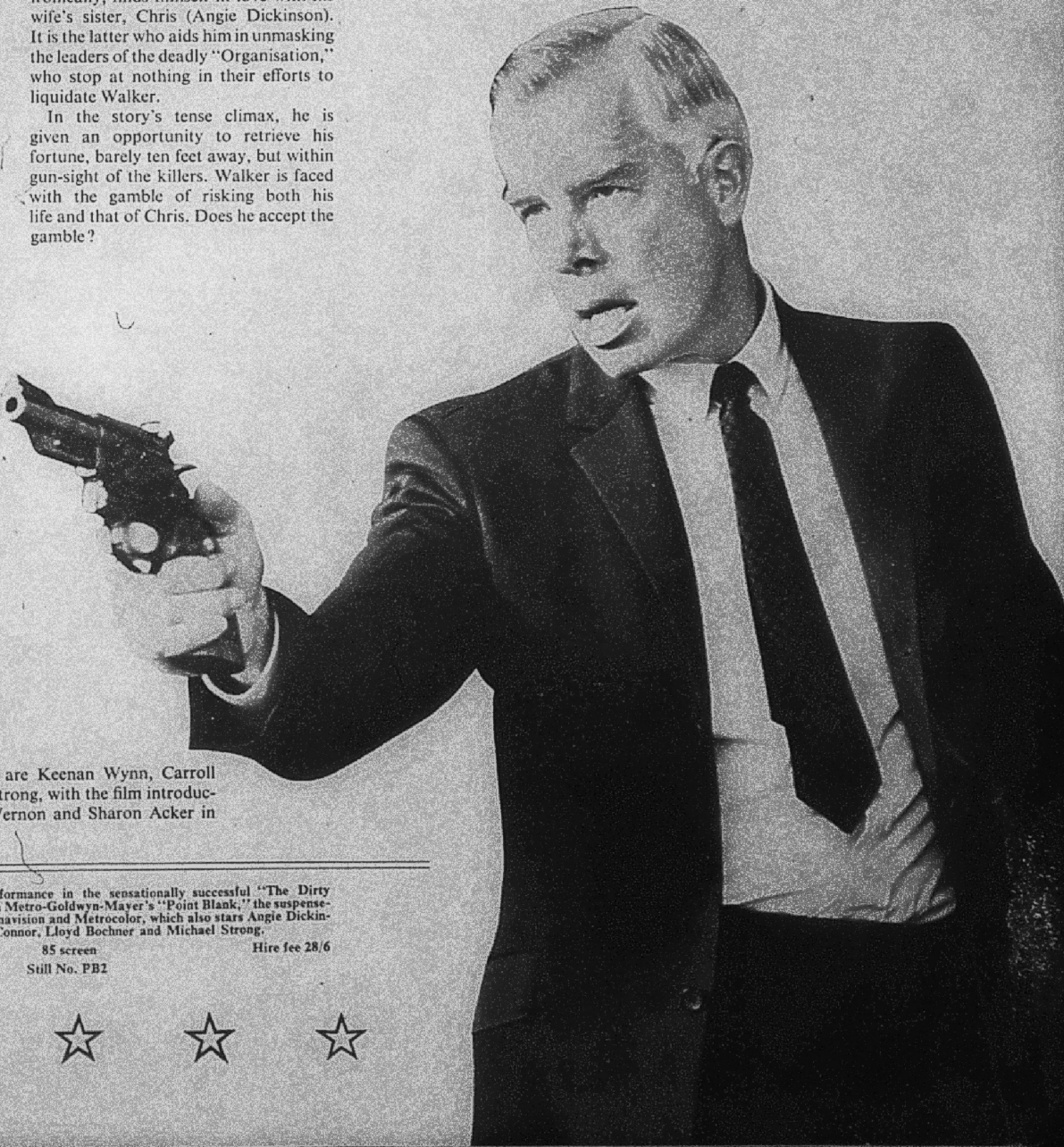
Co-starring in the suspenseful drama are Keenan Wynn, Carroll O'Connor, Lloyd Bochner and Michael Strong, with the film introducing leading Canadian performers John Vernon and Sharon Acker in their first Hollywood assignments.

Fresh from his triumphant performance in the sensationally successful "The Dirty Dozen," Lee Marvin now stars in Metro-Goldwyn-Mayer's "Point Blank," the suspenseful crime-syndicate drama, in Panavision and Metrocolor, which also stars Angie Dickinson, Keenan Wynn, Carroll O'Connor, Lloyd Bochner and Michael Strong.

Block No. 401

85 screen
Still No. PB2

Hire fee 28/6



A NEW SLANT ON HER CAREER

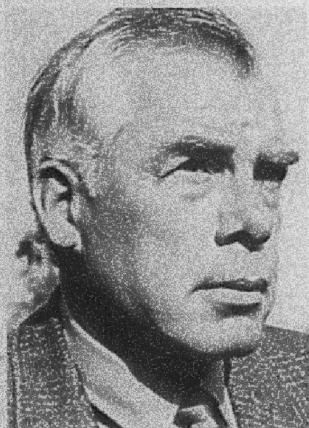
A new horizon has opened for Angie Dickinson since her marriage to composer Burt Bacharach. "My life seems to have gained a magic aura," she says.

"But it isn't only having Burt and the baby," declares Miss Dickinson. "Marriage and motherhood seem to have given me a new approach to living. While working is definitely an important part of my life, my acting career is no longer a compulsion. Today, I can view the offer of a part in a picture with a certain detachment. And that's good. You don't get jittery and you have a clearer perspective."

The past year has found the actress supplementing her off-screen roles of wife and mother with two contrasting film characterisations, one a frontier saloon owner; the second a girl caught in the intrigue of a crime syndicate. In the first Metro-Goldwyn-Mayer western, "The Pistolero of Red River," Miss Dickinson appeared opposite Glenn Ford. Her current drama, now at the Theatre, the taut "Point Blank," in which she co-stars with Academy Award-winner Lee Marvin, followed.

"The feminine leads in these two films are completely different," she points out, "and are off the beaten path. A few years ago I might have been hesitant to try anything unconventional. Not only that, but I'm afraid I judged roles not by the depth of character they revealed but by the length of time I appeared in the picture. It was only natural. I was just getting a foothold in Hollywood and I was determined to get ahead."

"Now, that doesn't seem quite as important and I'd rather appear in a meaty part even if the footage is less."



Lee Marvin as the man who pits his cunning against a crime syndicate in Metro-Goldwyn-Mayer's powerful drama "Point Blank." The Panavision and Metrocolor film also stars Angie Dickinson, Keenan Wynn, Carroll O'Connor, Syd Bochner and Michael Strong.

Block No. 402
Hire fee 13

85 screen
Still No. PB3



Lee Marvin takes an unorthodox method of gaining information from an unwilling criminal by taking him in a car and then, secure in a safety belt, smashing the vehicle up with the man inside. An unusual scene from Metro-Goldwyn-Mayer's explosive Panavision and Metrocolor drama "Point Blank," gripping drama of a man who pits his wits against a ruthless crime organisation which has swindled him.

Block No. 403

85 screen
Still No. PB4

Hire fee 11/6

FILMING IN THE DISUSED PRISON OF ALCATRAZ

The forbidding "menace" of Alcatraz rubbed off on cast and crew when Metro-Goldwyn-Mayer spent five days filming scenes at the former American prison for the taut and suspenseful drama, "Point Blank," starring Academy Award-winner Lee Marvin, Angie Dickinson, Keenan Wynn and Canadian actress Sharon Acker. The film opens next week at the Theatre.

This is the first time a troupe of 125 film-makers had moved in and about the dank-smelling, cement-cold, unlighted corridors of what had been one of the topmost security prisons in the world. Whistling workmen roamed the ramps where guards had patrolled. Hot coffee bubbled on shelves which once held criminal records.

But if getting out of Alcatraz was almost impossible, getting *into* it for the filming of "Point Blank" was almost as difficult. Before permission was finally granted to MGM, months of negotiations went on between the studio and the American Government. Co-producers Judd Bernard and Robert Chartoff personally contacted Senators, San Francisco's Mayor and various other officials.

"No glorifying of crime" was the main restriction.

Turning Alcatraz into a movie set paralleled a military manoeuvre. Ten lorryloads of equipment left Culver City for the 500-mile trip to San Francisco. It included generators, arc lights, hundreds of thousands of feet of electrical wiring, coils, fire hose, water tanks, a mobile restaurant, sanitary facilities, cameras, sound-tracks, walkie-talkies, telephones and dressing rooms—everything needed for a self-sustaining city.

Transporting the equipment from the docks on to the Island was even more difficult. Barges, speedboats, water taxis were rented. Monster cranes lifted 90 tons at a time and jet-engined lorries carried them over the snake-like rock roads to the top.

But within 24 hours, stars and technicians were at home in Alcatraz. Production manager Ed Woehler served lunches and dinners. Hot coffee and soup were available at all times. Extra parkas and thermo underwear provided protection from the cold which seemed to seep through cracks in to the very pores of the personnel, who on several nights worked from five p.m. to dawn.

After the first surprise had worn off, the company became strangely quiet. The significance of the bullet marks, the list of names scribbled under a bunk where eight guards were machine-gunned in the 1966 riot, the terror of the solitary cells, the cold inferno of the dungeons hit hard. Its main block was called "Broadway," the underground cells were known as "Chinatown," another section was named "The Bronx" and a remote corridor had its walls scribbled with the notation: "Snail McNeil, the only man shot for walking too slow."

FEMININE INVASION

With the exception of its feminine stars and one or two top film editors, Hollywood is a man's world.

But recently, a former ballerina broke through this all-male defence. She is Patricia Casey, 26 years old, a slight, pretty, 5' 6½" brunette with big brown eyes and fragile colouring.

Miss Casey held the position of assistant to Hollywood producer Judd Bernard on Metro-Goldwyn-Mayer's taut drama, "Point Blank," coming to the Theatre next week, starring Academy Award-winner Lee Marvin, Angie Dickinson, Keenan Wynn and the distinguished Canadian actress Sharon Acker. She was also the production's choreographer.

"I felt like two different people," she smiled, after a day in which she had worked with more than 100 extras in a nightclub sequence of "Point Blank."

"Hollywood is eager for new, young creative talent," declares Pat. "But for a woman, you not only have to work twice as hard but you also need a bit of luck. I was fortunate in meeting a young producer who was willing to give a newcomer, and a woman at that, a chance in the executive branch."

Miss Casey worked directly with Bernard, co-producer with Robert Chartoff on "Point Blank." Bernard first met her when she worked as assistant choreographer to Alex Romero for Elvis Presley's "Double Trouble."

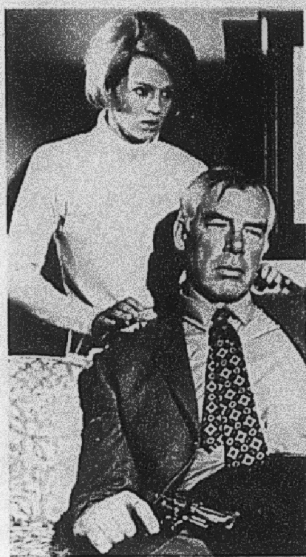


Academy-Award winner Lee Marvin as the avenger who pits his cunning against a deadly crime syndicate in Metro-Goldwyn-Mayer's explosive new drama, "Point Blank," co-starring Angie Dickinson. The picture follows on Marvin's big hit in "The Dirty Dozen." It was filmed in Panavision and Metrocolor, partly on the deserted island prison fortress of Alcatraz.

Block No. 404
Hire fee 10/-

85 screen
Still No. PB2





Lee Marvin, star of the sensational successful "The Dirty Dozen" in his latest Metro-Goldwyn-Mayer film—the explosive Panavision and Metrocolor drama, "Point Blank," in which Angie Dickinson co-stars.

Block No. 405
Hire fee 12/3

85 screen
Still No. PB5

A 'BREAK' FOR TAXPAYERS

Taxpayers of the United States got a rebate when the Metro-Goldwyn-Mayer Studios were able to shatter a long-standing government policy by obtaining a lease to use Alcatraz for a motion picture.

A four-figure daily rental insured the studio full use of the Rock as a setting for the Theatre's present attraction, "Point Blank," taut drama which shows the Island as it is today—deserted, wind-swept and erosion-ridden, but just as menacing and remote as when it was inhabited by 280 of the world's most infamous names.

It was the four-figure rental, plus an agreement to abide by certain restrictions, rather than the lustre of star Lee Marvin's name or the prestige of MGM that helped producers Judd Bernard and Robert Chartoff to break the barrier.

For the first time, individuals other than government officials or criminals gained access to the Island. Five loads of equipment were taken by lorry to San Francisco from the MGM Studios in Culver City, and conveyed by barge to Alcatraz. Gargantuan arc lights, generators, five miles of cable, water, telephones, portable dressing rooms, mobile restaurant, sanitary facilities, stars and personnel reached the Island by barge and water taxis.

The spectacular San Francisco skyline, less than ten miles away, was a strange contrast to the fog-shrouded Rock and its grey cement cell blocks, bounded on all four sides by gunwalks for the guards.

"POINT BLANK" VIEW OF LEE MARVIN

As hard-hitting a personality off-screen as he is on, Lee Marvin is a man who believes in bold talk, decisive action and lusty living.

"Life is to be enjoyed," is the philosophy he follows. To Marvin, work is part of life and he enjoys what he is doing.

A man of action, jumping into the shark-infested, 38-degree chilled waters of San Francisco Bay and climbing back over the barbed wire fence enclosing Alcatraz prison won Marvin a stunt-man rating during filming of Metro-Goldwyn-Mayer's "Point Blank," now at the Theatre. It was just part of the day's work, as much taken for granted as the after-six-o'clock drink he expected cast and crew to share with him.

An enigma to many, his easy-going manner, combined with a personal reserve, minimum of small talk, powerful features and physical grace led producer Judd Bernard to observe, "Lee is a man's man who magnetises women."

Conversely, director John Boorman feels that the sensitive side of Marvin is often overlooked. "I hope some day to direct him in the role of a man who feels the wounds of the world deeply," he says, "and who responds with an emotion as sensitive and tender as a woman's. It's a part of his personality which he seldom reveals."

What he *does* reveal, and readily, is his frank enjoyment of the physical. "Who needs relaxing?" he shrugs. On completing a film role he immediately packs his fishing gear and with Keenan Wynn heads for wherever the best marlin are running. He and Wynn also enter tournaments with a Fishing Club in which Marvin holds the enviable "Grand Slam" rating as one of the few fishermen who have caught all five varieties of marlin.

"I can also find plenty of action around my Malibu home," he points out.

His door is always open. Friends, acquaintances and friends of friends are welcome and, although he isn't what Hollywood calls a "party man," the start of "Point Blank" found him taking over The Raft in Malibu and giving a party to welcome British director Boorman and his family to Hollywood. Cast and crew of the production were invited and the getting acquainted continued until the sun came up.

"A party is the only way to start a picture," he says. "Who needs one when it is finished?"

He got one, anyway. At the end of filming, Judd Bernard with producers Robert Chartoff and Irwin Winkler reserved a Culver City night club, and when the company ended filming at midnight, opened the doors for a surprise "wind-up" party.

No one had more fun than Marvin. The camaraderie of a motion picture set is the best part of picture making to him. "There is a family feeling about a movie set," he says.

A formidable 6' 3", with a powerful frame and rumbling bass voice, Marvin is equally at ease on the San Francisco waterfront as he is in London's Mayfair. His clothes are casual, well cut, and he dominates the flashlight colours, among them a bright pink, which is a favourite for shirts. At this year's Academy Award ceremonies, as presenter for Best Actress honours, he made an impressive figure in white tie and tails. No one could tell that he had flown directly from the dank corridors of Alcatraz and had to take an immediate plane back for the location filming of "Point Blank."

Although he is quick to say that his Oscar statuette for "Cat Ballou" is at his agent's house, Marvin accepts the responsibilities of stardom with grace. He feels that "Point Blank" is a step forward in his career. For the first time he gains a romantic image, playing opposite Angie Dickinson and Sharon Acker.

"To be a major star you have to be a leading man," he declares. "It's as simple as that. You have to play opposite the leading lady. I've got a couple of chances in this one."

But whether it is as the delightful drunkard of "Cat Ballou," the bigoted Babbitt in "Ship of Fools," the heroic major of "The Dirty Dozen" or the hunter and hunted of "Point Blank," Lee Marvin has a full-blown capacity to enjoy what he is doing—work or play.



Lee Marvin catches up with his faithless wife, Sharon Acker, who had joined in a conspiracy to murder him in "Point Blank." Angie Dickinson co-stars with Marvin in the dynamite-packed Metro-Goldwyn-Mayer drama, filmed in Panavision and Metrocolor.

Block No. 407
Hire fee 12/3

85 screen
Still No. PB7

A FILM OF FOUR 'FIRSTS'

Four "firsts" are represented by Metro-Goldwyn-Mayer's "Point Blank," starring Lee Marvin and Angie Dickinson and coming next week to the Theatre.

First "first" is the fact that the taut crime drama was filmed on Alcatraz, thus becoming the first motion picture unit to obtain access to the famous American prison fortress.

Second and third "firsts" come in the forms of Sharon Acker and John Vernon, two of Canada's leading stage and TV personalities, who make their Hollywood film debuts in "Point Blank."

Fourth "first" is of a similar nature. British John Boorman, who has won numerous prizes for his BBC documentaries, directed "Point Blank" as his first American film.

'CHAMPION' ANGIE

Everyone on the set of Metro-Goldwyn-Mayer's "Point Blank," now at the Theatre, was struck dumb when 110-pound Angie Dickinson really went in for realism to pummel 185-pound Lee Marvin until she had him staggering, one eye half-closed and a fingernail scratch down his left cheek.

Only the day before, ex-heavyweight Roland La Starza, who fought a title bout with Rocky Marciano and won a split decision, couldn't make a dent on Marvin!



Lee Marvin becomes involved in a vicious "rough house" while outwitting the members of a deadly crime syndicate in Metro-Goldwyn-Mayer's "Point Blank." The explosive drama was filmed in Panavision and Metrocolor, partly on the deserted island prison fortress of Alcatraz.

Block No. 406
Hire fee 9/9

85 screen
Still No. PB6





LEE MARVIN

gives it to them

"POINT BLANK"

ANGIE DICKINSON

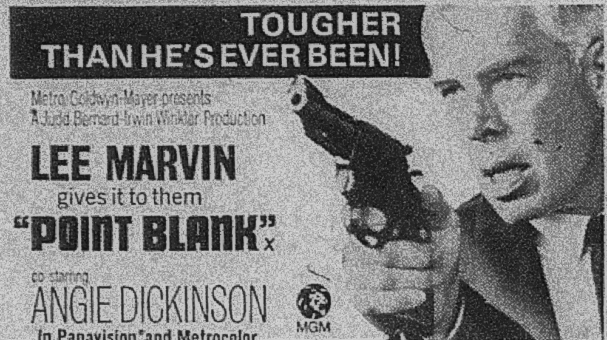
KEITH WYNN CARROLL CLAWSON

LLOYD BOULNER MICHAEL STRONG In Panavision and Metrocolor

Point Blank 11. 5 in. D/C advertisement block. Hire fee 16/-



Point Blank 10. 1 in. S/C advertisement block. Hire fee 9/3



Point Blank 4B. 2 in D/C advertisement block. Hire fee 10/9



Point Blank 4A. 2 in. D/C advertisement block. Hire fee 10/9





Metro-Goldwyn-Mayer presents
A Todd Barford-Twin Winkler Production

LEE MARVIN
GIVES IT TO THEM

"POINT BLANK"^x

co-starring
ANGIE DICKINSON
In Panavision[®] and Metrocolor

Point Blank 9. 2 in. S/C advertisement block. Hire fee 9/9



TOUGHER THAN HE'S EVER BEEN!

"POINT BLANK" is with 'Bonnie & Clyde', the best American film of the year. An absolute must!—*The Guardian*

LEE MARVIN
gives it to them

"POINT BLANK"^x

ANGIE DICKINSON

In Panavision[®] and Metrocolor

MGM

Point Blank 2. 4 in. D/C advertisement block. Hire fee 14/-



There are two kinds of people in his world: his victims and his women. And sometimes you can't tell them apart.

Metro-Goldwyn-Mayer presents
A Todd Barford-Twin Winkler Production

LEE MARVIN
gives it to them

"POINT BLANK"^x

co-starring
ANGIE DICKINSON

KEENAN WYNN CARROLL O'CONNOR LLOYD BOCHNER MICHAEL STRONG

Screenplay by Alexander Jacobs and David Newhouse & Rafe Newhouse. Produced by John Boorman. Directed by John Boorman. Produced by Todd Barford and Robert Chartoff. In Panavision[®] and Metrocolor[®] MGM

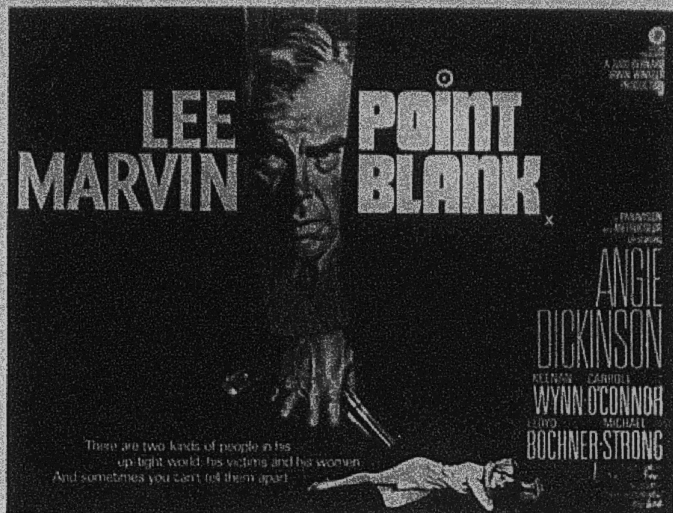
Point Blank 3. 3 in. D/C advertisement block. Hire fee 12/3



ACCESSORIES

PAGE 12

FULL-COLOUR QUAD CROWN POSTER



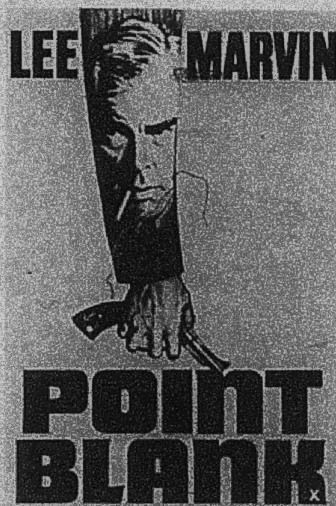
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